

Adler Guerrier: *Prim and mottled forms arranged to this end*
June 6 - July 18, 2026

Modern society suffers from a temporal crisis, not a shortage of time, but a slip in our hold of its fragrance, texture, and meaning. Today's accelerated, atomized time, structured by productivity, efficiency, and constant stimulation has deemphasized temporal duration and depth. Yet the essence of the human condition lies in the slowness of the mundane, the everyday, the gradual changes, and in being *almost there*. Our lives consist of experiencing a series of "on the ways," and impending anticipated arrivals. *Prim and mottled forms arranged to this end*, a solo exhibition of new works on paper by Adler Guerrier, contemplates textures, spatial structures, and temporalities within the notion of "pending." The word derives from the French preposition *pendant* ("during"), tracing back to the Latin *pendere*, meaning "to hang" or "to suspend."

Pending, for Guerrier, is a mode of being with its own interiority, its own spatial and temporal elasticity, articulated as a survival strategy of the not-yet nor fully liberated, deployed for its generative and freeing potentiality. Through drawing, photography, collage, and mixed media, Guerrier explores how this temporality, as it emerged within compositions and arrangements, might offer a kind of spatial strata, one where everyday survival is posited as life long goal and the easy reach for forms of goodness.

Art discourse readily addresses beauty, sublimity, truth, and the uncanny. Goodness, by contrast, has seemed too earnest, too unguarded, too simple to sustain critical attention. In this body of work, Guerrier challenges this, proposing that goodness is the very end for pending, weathering, and moving through the affirming conditions under which survival becomes livable. He distinguishes two registers. The first is expansive: goodness as totality, utopian, or paradise. The second is quotidian: as in the well-wishing of a good morning, or the mood enhancing of a shared joke, the settled calm contentment of simply being. The latter is threaded into the complexities of life, prompting us to wonder how we each inhabit and move through this temporal space.

In *Untitled (This here moment propels and guides)* and *Untitled (California poppies, Los Angeles) i*, Guerrier explores the spatial and temporal dimensions of being and pending through the subject of wildflowers. Wildflowers operate in a spatial asideneess from structured and urban modernity, following their own botanical life cycles and abundant colorful forms of goodness, thriving amongst piles of trash, exhaust fumes, harsh concrete, and reduced biodiversity. Guerrier's formal choreography of drawing, collage, and painting, as seen in *Untitled (Field Guide—exposure to enchanted forms) xvii* and *Untitled (A will to adorn; détourné) i*, intentionally calls attention to the forms' substructures, varied mark-making, and materiality. The exposed underlayers of paper, edge lines, and splashes of paint reveal the works' coming into being, creating and sustaining the conditions for durational observation. This emphasis on materiality underscores the works' medium-ness. In doing so, it counters the contemporary prioritization of immediacy (without anything in between), and ultimately reasserts art's place and power as both medium and mediation.

Prim and mottled forms arranged to this end endeavors to restore the scent and depth of time. The exhibition reminds us that human beings are often shaped less by the act of arriving than by the particular way they inhabit the interval before arrival, forged in how they travel between the ground that holds and the horizon that keeps, always, its patient distance.

Adler Guerrier

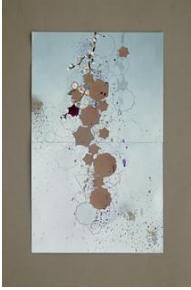
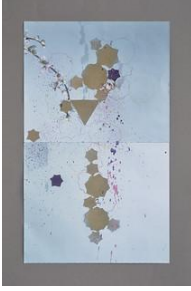
Prim And Mottled Forms Arranged To This End

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June 6 - July 18, 2026

	<i>Untitled (Blick language, inchoate formations, Miami Beach, red)</i> Graphite, watercolor, silkscreen, and acrylic on paper. 30 x 22 inches. 2010-2024. \$7400
	<i>Untitled (Red flows and veils; garden syntactic arrangements) i</i>, 2024 Graphite, gouache, silkscreen, acrylic, and solvent transfer on paper. 30 x 22 inches. \$7400
	<i>Untitled (Red flows and veils; garden syntactic arrangements) ii</i>, 2024 Graphite, gouache, silkscreen, acrylic, and solvent transfer on paper. 30 x 22 inches. \$7400
	<i>Untitled (Sheltering in, so we can begin again #23)</i>, 2025. Archival pigment print on Hahnemuhle FineArt Baryta Satin. 21 x 14 inches. Edition of 5 + 1 AP. \$3,000

	<i>Untitled (remember this is how the small survive)</i> x. 2025. Archival pigment print on Hahnemuhle FineArt Baryta Satin. 21 x 14 inches. Edition of 5 + 1 AP. \$3,000
	<i>Untitled (This here moment propels and guides)</i>, 2025. Archival pigment print. 21 x 14 inches. Edition of 5 + 1 AP \$3,000
	<i>Untitled (Sheltering in, so we can begin again #21)</i>, 2025. Archival pigment print on Hahnemuhle FineArt Baryta Satin. 21 x 14 inches. Edition of 5 + 1 AP. \$3,000
	<i>Untitled (sourced from the black indices; formed and regulated; meandering and purposeful)</i>, 2026. Graphite, colored pencil, ink, acrylic, gesso, watercolor, gouache, tape, and solvent transfer on paper. 30 x 22.25 inches. \$7000
	<i>Untitled (We will join Malcolm) v</i>, 2026. Graphite, colored pencil, acrylic, gouache, and solvent transfer on paper. 30 x 22.25 inches. \$7000

	<i>Untitled (here, ... place the lever)</i> 2026. Graphite, colored pencil, acrylic, gesso, gouache, and solvent transfer on paper. 30 x 22.25 inches. \$7000
	<i>Untitled (A will to adorn; détourné) i</i>, 2026 Colored pencil, enamel paint, tape, found magazine paper. 18 x 10.5 inches \$2000 not available
	<i>Untitled (A will to adorn; détourné) ii</i>, 2026 Colored pencil, enamel paint, tape, found magazine paper. 18 x 10.5 inches \$2000 not available
	<i>Untitled (Field Guide—exposure to enchanted forms) xvii</i> , 2026 Graphite, gesso, cut vinyl, enamel paint, colored pencil, and collage on a Xerox Versant 80 print on Mohawk Superfine paper. 18.25 x 12 inches. \$2400
	<i>Untitled (Field Guide—exposure to enchanted forms) xviii</i> , 2026 Graphite, acrylic, gesso, cut vinyl, enamel paint, colored pencil, and collage on a Xerox Versant 80 print on Mohawk Superfine paper. 18.25 x 12 inches. \$2400

	<i>Untitled (Field Guide—exposure to enchanted forms) xix</i> , 2026 Graphite, cut vinyl, vinyl sticker, enamel paint, colored pencil, and collage on a Xerox Versant 80 print on Mohawk Superfine paper. 18 x 12 inches. \$2400
	<i>Untitled (Field Guide—exposure to enchanted forms) xx</i> , 2026 Graphite, acrylic, cut vinyl, enamel paint, colored pencil, and collage on a Xerox Versant 80 print on Mohawk Superfine paper. 18 x 12 inches. \$2400
	<i>Untitled (This here moment propels and guides)</i>, 2026. Archival pigment print. 15 x 10 inches. Edition of 5/1 AP. \$1700 Framed
	<i>Untitled (Evening primrose, Houston) i</i>, 2026. Archival pigment print. 15 x 10 inches. Edition of 5/1 AP. \$1700 Framed
	<i>Untitled (California poppies, Los Angeles) ii</i>, 2026. Archival pigment print. 15 x 10 inches. Edition of 5/1 AP. \$1700 Framed



Untitled (California poppies, Los Angeles) i,
2026. Archival pigment print. 10 x 15
inches. Edition of 5/1 AP.

\$1700 Framed

ADLER GUERRIER

Born 1975 in Port-au-Prince, Haiti; lives and works in Miami, Florida.

BIO

Adler Guerrier, born in Port-Au-Prince, Haiti, lives and works in Miami, Florida. Guerrier received a Bachelor of Fine Arts degree from New World School of the Arts/University of Florida. Guerrier is an artist whose practice is grounded in the ongoing dialogue with everyday inhabited places and the framing of the resonant shared poetics in one's living space. Guerrier works through various media to produce images, text, objects, and scenes. Guerrier has presented solo exhibitions, Adler Guerrier: Conditions and Forms for blk Longevity at California African American Museum, Wander and Errancies at Crisp-Ellert Art Museum, and Adler Guerrier: Formulating a Plot at Pérez Art Museum Miami. He has also exhibited works in Echo Delay Reverb : Art Americain et Pensées Francophone at Palais de Tokyo, Harlemworld at Studio Museum in Harlem, Afro-Modernism: Journeys through the Black Atlantic at Tate Liverpool, and Whitney Biennial 2008 at Whitney Museum of American Art. Guerrier's works are held in the public collections of Walker Art Center, Institute of Contemporary Art Miami, Pérez Art Museum Miami, and Studio Museum in Harlem.

CV

EDUCATION

2000 BFA, University of Florida/New World School of the Arts Miami, Florida

SOLO EXHIBITIONS

2025

come ... sit with us, 193 gallery, Paris, France

2024

Adler Guerrier wanders a never fixed nor dormant landscape, Marisa Newman Projects, New York.

2022

Field Guide--Vini kouzen, map mennen'wl, espace d'art contemporain 14N61W, Fort-de-France, Martinique

2020

Adler Guerrier: Wander and Errancies, Crisp-Ellert Art Museum, Saint Augustine, Florida

2018

Line Drawn through Sentimental Journeys, Marisa Newman Projects, New York, New York

Adler Guerrier: Conditions and Forms for blk Longevity. California African American Museum, Los Angeles, California

2017

Deployed, Conditional, and Limited Utopia. David Castillo Gallery, Miami Beach, Florida

2014

Adler Guerrier: Formulating a Plot, Pérez Art Museum Miami, Miami, Florida

2012

Here, Place the Lever, David Castillo Gallery, Miami Florida

2010

Adler Guerrier: Out to Lunch, Art & Culture Center of Hollywood, Hollywood, Florida

2009

Everyday Travails, David Castillo Gallery, Miami, Florida

2008

Blck, Red & Tang, Newman-Popiashvili Gallery, New York, New York

2005

Adler Guerrier: loss/entry/return, Fredric Snitzer Gallery, Miami, Florida

2004

Adler Guerrier, Project Room, Locust Projects, Miami, Florida

2001

New Work: Castaneda & Guerrier, Miami Art Museum, Florida

GROUP EXHIBITIONS

2025

Bakehouse at Forty: Past, Present, Future, Bakehouse Art Complex, Miami, Florida

Echo Delay Reverb : Art Americain et Pensées Francophone, Palais de Tokyo, Paris France

poemas de sal y tierra, homework, Miami, Florida

Mel Bokner (Notes on Value), [Name], Miami, Florida

2024

No Vacancy 2024, Surfcomber Hotel, Miami Beach, Florida

Folding Suns, The Buffalo Institute for Contemporary Art, Buffalo, New York

Des grains de poussière sur la mer, Friche la Belle de Mai, Marseille, France

2023

Wondering through Landscapes, Pinecrest Gardens, Miami, Florida

I drank words submerged in dreams (23rd Bienal de Arte Paiz), Guatemala and Antigua, Guatemala

Beautiful Night, Studio Archive Project (online); Benrubi Gallery, New York.

1-54 Presents: Sparkling Islands - Another Postcard of the Caribbean, High Line Nine, New York

2022

The Floral Impulse, David Castillo Gallery.

Nested in a Place of Becoming, Kunsthalle Tbilisi, Tbilisi, Georgia

Adopted Landscapes, Collective 62, Miami, Florida

Poetics of Place, David Castillo Gallery, Miami, Florida.

Culture Caribana: Between the Waves, Studio 18 Art Complex, Pembroke Pines, Florida.

Elsewhere(s): Other worlds, other times, other territories, Another Space, New York, New York.

2021

Viewpoints: Expressions of an artist community, Bakehouse Art Complex, Miami, Florida

Natural Transcendence, Oolite Arts-928 Gallery, Miami Beach, Florida

Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haiti, 516 Arts, Albuquerque, New Mexico

2020

Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haiti, Little Haiti Cultural Center, Miami, Florida

2019

Happy!, NSU Art Museum Fort Lauderdale, Fort Lauderdale, Florida.

Identités Caribbéennes, 193 Gallery, Paris, France

Coffee, Rhum, Sugar, & Gold: A Post Colonial Paradox, Museum of African Diaspora, San Francisco, California

Another Beautiful Day in Miami*, Bakehouse Art Complex, Miami, Florida

La Construcción de lo Posible, 13th Havana Biennale, Centro de Arte Contemporaneo Wifredo Lam, Havana, Cuba

Lines of Fracture, David Castillo Gallery, Miami, Florida

Paper Chase, Marisa Newman Projects, New York, New York

2018

Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haiti, Hunter East

Harlem Gallery, New York, New York Between a view and a milestone, ArtCenter/South Florida, Miami, Florida

The World's Game: Fútbol and Contemporary Art, Pérez Art Museum Miami, Miami, Florida

Smoke And Mirrors, Torrance Art Museum, Los Angeles, California

2017

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, The Museum of Latin American Art, Long Beach, CA

In-visibilité Ostentatoire, Fondation Clément, Martinique, France

Exposed, Laundromat Art Space, Miami, Florida

MemoryLab, HistoryMiami Museum, Miami, Florida

Champions: Caribbean Artists Breaking Boundaries in South Florida, The Armory Art Center, West Palm Beach, Florida

2016

Person of the Crowd: The Contemporary Art of Flânerie, The Barnes Foundation, Philadelphia, Pennsylvania

Florida Dreaming, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, Florida

ATLBNL - Atlanta Contemporary, Atlanta, Georgia

Florida Prize in Contemporary Art 2016, The Orlando Museum of Art, Orlando, Florida

2015

The Devil is in the Details, KaBe Contemporary, Miami, Florida

From Within and Without: The History of Haitian Photography, NSU Art Museum, Fort Lauderdale, Florida

DCG Summer Show, David Castillo gallery, Miami Beach, Florida

2014

Vizcaya-Fy or Bust, Vizcaya Museum and Gardens, Miami, Florida

Amerika, David Castillo Gallery, Miami, Florida

On Location: Dimensions Variable, Art Center South Florida, Miami, Florida

In Deep, Deering Estate at Cutler, Miami, Florida

The Look, GucciVuitton, Miami, Florida

2013

The Global Caribbean V, Little Haiti Cultural Center, Miami, Florida

Who Am I to You? The South Florida Cultural Consortium Exhibition, Nova Southeastern University's Museum of Art I Fort Lauderdale, Fort Lauderdale, Florida

2012

Bigger than Shadows, Dodge Gallery, New York, New York

Lugares de Transito, Tabacalera Espacio Promocion del Arte, Madrid, Spain

2011

Don't Get High On Your Own Supply, David Castillo Gallery, Miami, Florida

Assembling an Era: The Miami-Dade Public Library System, 1971-1989, Miami-Dade Public Library, Florida

Not the Usual Suspects: [new] Art in [new] Public [new] Places, ArtCenter South Florida

2010Else, Jack Tilton Gallery, New York, New York

New Work Miami 2010, Miami Art Museum, Miami, Florida

Afro-Modernism: Journeys through the Black Atlantic, Tate Liverpool, England

Gallery Projects, David Castillo Gallery, Miami, Florida

2009

Pivot Points 3, Museum of Contemporary Art, North Miami, Florida

Gallery Projects, David Castillo Gallery, Miami, Florida

Allow me to re-introduce myself, David Castillo Gallery, Miami, Florida

2008

VideoStudio, The Studio Museum in Harlem, New York, New York

Red Badge of Courage Revisited, Newark Arts Council, Newark, New Jersey

The Girl Who Raised Pigeons, Main Library, Miami, Florida

All Cut Up, Roebling Hall, New York, New York

Shelf Life, The Marcy Building, Miami, Florida

Thoughts on Democracy, The Wolfsonian/FIU, Miami Beach, Florida

Whitney Biennial 2008 (catalogue), Whitney Museum, New York City

2007

Top Soil, Casa Lin, Miami, Florida

Confluence: a collaboration, Fredric Snitzer Gallery, Miami, Florida

conditions of display (catalogue), Locust Projects, Miami, Florida

The Moore Space, Miami, Florida

My BackYard, Newman- Popiashvili Gallery, New York City, New York

Sancta, Steve Turner Contemporary, Beverly Hills, California

2006

Metro Pictures (catalogue), The Moore Space, Miami, Florida

2005

MoCA & Miami (catalogue), Museum of Contemporary Art, North Miami, Florida

Here together again, NWSA Gallery. Miami, Florida

2004

sites – Miami 2004, Lummus Park, Miami, Florida

domesticArrivals: Miami - New York Connection, White Box, New York, New York

Seeds and Roots: Selections from the Permanent Collection (catalogue), Studio Museum in Harlem, New York, New York

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Vive Haiti! Contemporary Art of the Haitian Diaspora, IDB Cultural Center, Washington, DC.

Quirky, Odd & Out of Sorts: Five Artists from the Caribbean React to Stereotypes, Movimiento de Arte y Cultura Latino Americana, San Jose, California

Obituary Placemaker, Miami, Florida

LOCK STOCK AND BARREL, Fredric Snitzer Gallery, Miami, Florida

Harlemworld, Studio Museum in Harlem, New York

2003

Far Away, So Close, Clare Weiss's Loft Space, New York, New York10 Floridians (catalogue), Miami Art Central, Florida

Made in Miami, Fredric Snitzer Gallery, Miami, Florida

2002

Diversity within Unity: The Scope of African-American Art in Polk Museum of Art, Lakeland, Florida

Pares & Nones, Museo de Arte Moderno, Santo Domingo, Dominican Republic

Primal Screams and Songs, Museum of Contemporary Art, North Miami, Florida

The Miami Alphabet a thru z, Miami-Dade Public Library, Miami, Florida

Splash: Works by Contemporary Haitian Artists, The Living Room, Miami, Florida

Houses of the Spirit: Works by African-American Artists, Miami-Dade Public Library, Miami, Florida

2001

globe>miami<island, (catalogue), Bass Museum of Art, Miami, Florida

Museum of Contemporary Art, Washington, DC.

The Sears Building

The House, Miami, Florida

Skins, The Dorsch Gallery, Miami, Florida

Freestyle (catalogue), The Studio Museum in Harlem, NYC, New York

Santa Monica Museum of Art, Santa Monica, California

Home Wrecker, Eugenia Vargas's Home, Miami, Florida.

pro (catalogue), The Green Door Gallery, Miami, Florida.

2000

Making Art in Miami: Travels through Hyperreality (catalogue), Museum of Contemporary Art, North Miami, Florida

PROJECTS

2025

Aimed at the Living, Liaigre, Miami, Florida

2018

We speak of Forms, Institute of Contemporary Art Miami/Intercontinental Hotel, Miami, Florida.

BIBLIOGRAPHY

Tawe, Elisha, "Adler Guerrier: Dreams and Geographies that Transfigure Us", Contemporary And América Latina, July 12, 2023.

Lockner, Logan, "Staying South" Art in America, November-December 2021.

Omotosh, Ade J., "Miami Dérive: Walking with Adler Guerrier" Burnaway, February 7, 2020.

Bueti Federica, "Havana Biennial 2019 Constructing the Possible" Ocula, April 17, 2019.

Del Toro, Natasha. "Miami artist Adler Guerrier's sense of place" The New Tropic, February 4, 2019.

Haefele, Marc. "Adler Guerrier's paradise lost and found at California African American Museum" KPCC, February 15, 2018.

Goyanes, Rob. "Stop and Smell the Hibiscus: On Laziness, Art, and the Utopia Imagined by Adler Guerrier" Pelican Bomb, January 12, 2018.

Turner, Elisa. "Adler Guerrier: Deployed, Conditional, and Limited Utopia" Miami Rail, November 2017.

Turner, Elisa. "Adler Guerrier at Pérez Art Museum Miami" ARTnews, November 2014.

Patel, Alpesh Kantilal. "Adler Guerrier" Art Forum Critics' Picks <http://artforum.com/picks/id=48390>

Tschida, Anne. "At Perez Art Museum Miami, Adler Guerrier's singular view of the city" Miami Herald, September 6, 2014.

Batet, Janet. "Adler Guerrier: el paisaje urbano como termómetro psicosocial" El Nuevo Herald, August, 22, 2014.

Tschida, Anne. "Adler Guerrier: Miami artist and advocate" Miami Herald/Indulge Magazine, November 29, 2013

Coussonet, Clelia. "BE.BOP 2013: Interview with Adler Guerrier." Uprising News: Contemporary Caribbean Art Blog, July 1, 2013.

Braithwaite, Hunter. "Adler Guerrier." Art in America. December 2012.

Sanfilippo, Amanda, "Adler Guerrier: Here, Place the Lever," Miami Rail, October 2012

Batet, Janet, "Adler Guerrier : El paisaje psicogeográfico como indagación artística" El Nuevo Herald, September 23, 2012.

Dunlop, Beth, "An exhibition at ArtCenter/South Florida offers a tantalizing sample of new public-art projects" The Miami Herald, February 13, 2011.

Austin, Tom, "The Commuter," The Miami Herald, March 14, 2010

Suarez de Jesus, Carlos, "Miami Art Museum's "New Work Miami 2010" showcases breadth and scope of local talent," Miami New Times, July 22, 2010.

Austin, Tom, "The Commuter," The Miami Herald, March 14, 2010

Wulschlager, Jackie, "Afro Modern, Tate Liverpool," The Financial Times, February 2, 2010

Suarez de Jesus, Carlos, "Wynwood Wonder," Miami New Times, May 27, 2009.

Volk, Gregory, "Spring Dystopia..." Art in America, May 2008

Sokol, Brett, "Tree Miamians at the Whitney..." Miami Herald, April 6, 2008

Cotter, Holland, "The Topic is Race; The Art is Fearless" The New York Times, March 30, 2008

Cotter, Holland, "Art's Economic Indicator" The New York Times, March 7, 2008

Triff, Alfredo, "City Views and Latin Views" Miami NewTimes, April 21, 2005.

David, Nicole, "The Miami School" Artnet.com, October 6, 2004

Triff, Alfredo, "Art's Big New Home" Miami NewTimes, February 26, 2004

Turner, Elisa, "Private Property" The Miami Herald, February 1, 2004

Turner, Elisa, "Walker in the City" Artnews, September 2003

Turner, Elisa, "'Screams' enchants at MoCA" The Miami Herald, September 1, 2002

Turner, Elisa, "house work" The Miami Herald, February 10, 2002

Turner, Elisa, "Global Perspective", The Miami Herald, December 23, 2001

Einspruch, Franklin, "Hit and Miss at MAM", www.miamiartexchange.com, Fall 2001

Hanly, Elizabeth, "Young at Art". The Miami Herald, August 5, 2001

Chappell, Crissa-Jean, "Miami Now", www.nyartsmagazine.com, June 29, 2001

Hartup, Cheryl, Essay for New Work Miami: Consuelo Castañeda & Adler Guerrier, exhibition pamphlet 2001

Cotter, Holland, "A full Studio Museum show starts with 28 young artists and a shoehorn", *TheNew York Times*, May 11, 2001

Daderko, Dean, Essay for Freestyle catalogue. 2001

Triff, Alfredo, "Fights of Fancy", *Miami NewTimes*, January 25-31, 2001

Hudspeth, Kathleen, Essay for pro catalogue, 2001

Clearwater, Bonnie, Essay for Making Art in Miami: Travels in Hyperreality catalogue, 2000

PUBLICATIONS

Scenes from a Verdant Salon, [Name] Publications, 2013.

TIS03: Sheltering in, so we can begin again, TIS Books, 2021.

PUBLIC COLLECTIONS

Walker Art Center, Minneapolis, Minnesota.

Studio Museum in Harlem, New York, New York.

Perez Art Museum Miami, Miami, Florida

Institute of Contemporary Art Miami, Miami, Florida

PUBLIC ART COMMISSIONS

2014

Miami-Dade County Art in Public Places -- Fire Rescue Headquarters and Training Facility, 9300 NW 41st Street, Doral, Florida.

2019

Van Alen Institute/City of North Miami – Repetitive Loss Competition, 901 NE 144 Street, North Miami, Florida. (Collaboration with Department Design Office, Andrew Aquart, and Forerunner)

2021

Miami-Dade County Art in Public Places – Gallery at Smathers Plaza, 1040 SW 29 Court, Miami.

CURATORIAL PROJECTS

2024

A landscape longed for: the garden as disturbance, Crisp-Ellert Art Museum, March 1, 2024 – April 20, 2024. Laura Novoa, co-curator.

2021

A landscape longed for: the garden as disturbance, Locust Projects, November 2021 – February 2022. Laura Novoa, co-curator.

2019

Notices in a Mutable Terrain, Fundacion Pablo Atchugarry, October 18 – November 17, 2019.

Between the legible and the opaque: Approaches to an ideal in place, Bakehouse Art Complex, October 11, 2019 – March 31, 2020.